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ABSTRACT

The purpose of this manual is to serve as an instrument for those interested in using puppetry with economically and/or deprived youngsters for the purpose of improving self expression, self-image, and communication. That his form of creative exPression improves coordination, memorization skills, listening skills, and crativity are suggested. Various types of academic learning that can occur with the use of puppetry are listed, such as the encouragement of research where the child needs additional information about a character or story, the concretization of experiences, and expansion of concepts. Plays used in puppetry may be based on experience, literature, the child's imagination, and other areas of interest. They can be peer or teacher created, and found in books of plays or on puppetry. Music can also be incorporated into a puppetry program. Among the major skills attributed to working with puppets is increased opportunities for social amenities, with improvements in poise, self-esteem, and leadership. Other skills that are developed include improved sewing ability, and improved ability in stage construction, carpentry, painting, and measuring. A history of puppetry, factors providing motivation for the use of puppets, and the construction of various puppets, the stage, and the stand are described in the manual. (Author/AM)

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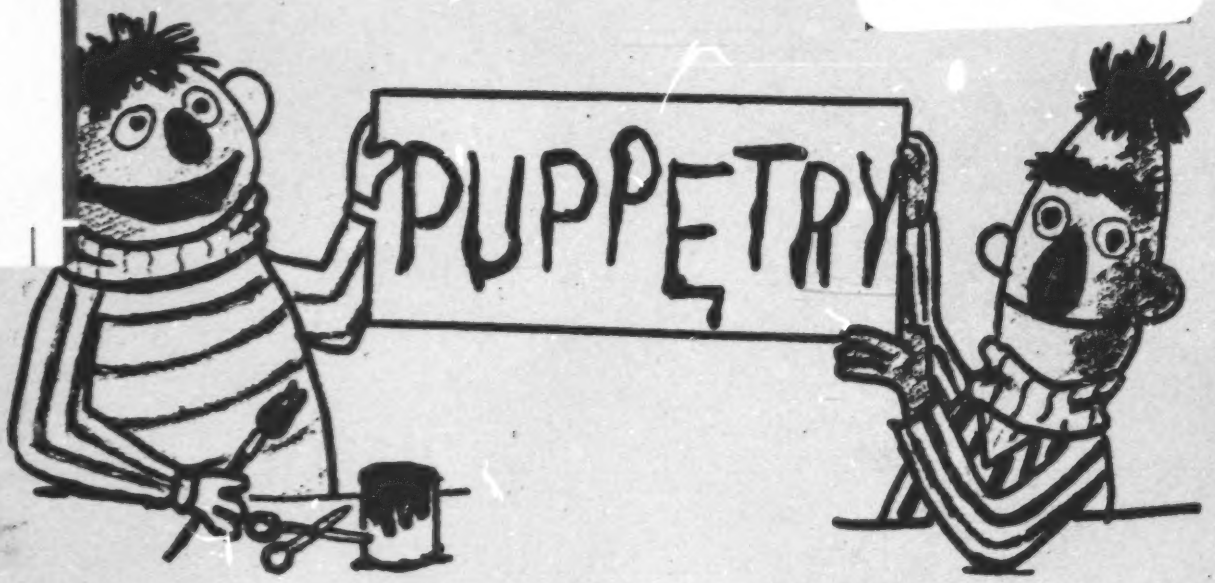

IN COMPENSATORY EDUCATION

Debra Taylor

May B. Ostrow

UD 015743

COMPENSATORY EDUCATION

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FOREWARD

In Compensatory Education, the academic emphasis is on language arts. Children on this program are economically and/or academically deprived. Most have never been to a theater, museum or concert. Their experiences have primarily been vicarious. In many instances a lack of even these exists.

For the above reason, our program enccurages the use of creative expression in all forms. This manual is an effort to provide an instrument for those of you who would make use of this form of creative expression.

This may not provide the answers to all your problems. However, if it helps to any degree, then the effort would have been worthwhile.

I dedicate this guide to all the fine teachers in Compensatory and Migrant Education who find the child worthy of interest, help and affection.

May B. Ostrow

WHY A PUPPET

More than a toy
A source of joy
To a child alone, is a puppet.

More than a thing
An aid in speaking
To a child in a group, is a puppet.

More than mere levity
A chance for creativity
to a child so often, is a puppet.

More than perfection
To one in need of affection
To a child in despair, is a puppet.

More than to cuddle
For one in a muddle
To a child everywhere, is a puppet.

May B. Ostrow

PUPPETRY IN COMPENSATORY EDUCATION

In this program the greatest emphasis is towards improving self-expression among our economically and academically deprived children. Creativity of any form is seldom achieved by the child who has to labor to learn.

Puppetry, in its many forms, is one way in which the child can improve his self-image, self-expression and communication. It takes on a great variety of form and format and is successfully used with children of any age and intelligence. All will benefit, from the very slowest to the most capable.

Because the movement of the puppet expresses the ideas of the pupil, it may improve coordination. The shy child may hide behind it temporarily until he loses some of his timidity. Where speaking is necessary, under proper direction, it improves his speech. Where memorization is necessary, his ability to recall may improve. Listening skills may be developed, since the child will listen to other performers in order to await his cue, as well as to enjoy the presentation.

ACADEMIC LEARNINGS

1. Puppetry encourages creativity.
2. The child associates a dramatized story with one he may read.
3. The characters become more real to him.
4. Stories dramatized take on greater meaning.
5. Research may be encouraged where he needs information about a character, story or the background of each.
6. He will be encouraged to read a story, or part, before he is asked to memorize it.
7. With proper encouragement, he may write a script.
8. A puppet may be used to lead a drill session. He may ask questions to the group and provide correct answers.
9. After watching a performance, a group may write an evaluation. They may suggest ways of improving the presentation. Constructive criticism may be made as to content, speech and/or grammar used.
10. Experiences are made concrete.
11. Concepts are extended.

An inventive and creative teacher may think of many other uses. Often, spontaneous use of available puppets will fill a need.

Plays used in puppetry may be based on:

1. experience
2. literature or other art forms
3. child's imagination
4. subject areas other than language arts
5. holidays and other special observances.
6. They can be:
   a. peer created
   b. found in books on puppetry
   c. found in books of plays
   d. teacher created

Music may be incorporated into a puppetry program.

1. The child will sing in performing an operetta.
2. Music may be used as a background for actions of a puppet:
   a. chorus
   b. tape
   c. record
3. A rhythm band may be organized to accompany the puppeteers.

Opportunities are increased for social amenities -

Acceptable social behavior is developed when the child awaits his turn to speak, helps another surmount his difficulties, works with puppets and performs with his peers. He achieves self-esteem while learning to respect others.

1. Stature is developed.
2. Poise is improved.
3. Children derive satisfaction.
4. Truancy may be decreased.
5. Leadership is developed.
6. It is psychologically helpful and may eliminate neurosis, inhibitious and often speech impediments.

Further skills are developed in working with puppets:

1. The child may improve his sewing ability.
2. He will learn to trace a pattern for puppets and costumes.
3. He will paint backdrops and puppets.
4. He will construct a stage.
5. He will measure.
6. He will learn to do paper maché.
7. He may use carpentry tools.

MOTIVATION FOR USE OF PUPPETS

The motivation may come from any of the following:

1. You may bring a puppet to class.
2. You may have the class watch a puppet show.
3. You may demonstrate its use.
4. You may discuss stories from books, radio, broadcasts, or television programs where puppets are used.
5. You may invite, if possible, a puppeteer to come to class to talk.
6. You may read about puppets in books.
7. You may read a story, poem, or nursery rhyme to be dramatized.
8. Listen to music written just for puppets such as the:
   a. Funeral March of a Marrionette - Gounod
   b. Marionettes - McDowell
   c. Marionettes - Victor Herbert
   d. Master Peter's Puppet Show - DeFalla
9. View a film on puppetry.
10. Study the history of puppetry.

History of Puppetry

Puppetry, it is said, found its roots in ancient Egypt. Pagan priests, in an effort to make their people more religious, built very large doll-like figures, the size of humans. These were operated by means of strings. They used them in the temple and in processions to awe their followers. Smaller ones were also made. Some of these ivory figures were later found in tombs. Whether they were images of gods or merely toys is not certain.

Others say that the first marionette was born in ancient Greece. Later, the Romans appropriated this form of art along with all other wonders, and popularized them in street shows and market places. The exact route these later took is not known, but eventually they found a place in China, Tibet, India, Persia, Spain, France, Germany, England, and Italy.

During the ninth century, sculpture, in the form of mechanical figures, was used to depict the crucifixion. There were so life-like that they almost looked human. People sometimes revered them as God

According to the legend, the name marionette was given stringed puppets made to represent the Virgin Mary: Little Marie is the literal translation. The early Christians used this to teach the new religion. In Rome passion plays, put on with these puppets were sometimes used as part of the church service. By the sixteenth century, they were taken out of the church, because it was felt they were providing more amusement than religion.

In medieval Italy and Sicily, figures were made from three to five feet tall and were manipulated by iron bars attached to the head and right hand. These were made especially strong because they depicted historic figures such as the crusaders and carried at times heavy armor.

In Mulberry Street, which is downtown New York City, the same type figures were used by Signor Manteo, who presented the life of "Orlando Furioso" in episodes every evening until the early 20's of this century. People gathered in large groups to watch them.

Throughout the middle ages, the countries in the Orient were also developing the art of puppetry. They used ivory, polished wood and precious stones to make their figures. The oriental puppet was a finer and more gentle appearing personification; whereas the western puppet, later discussed, was often grotesque, realistic, satirical, and practical.

During Shakespeare's day, puppetry flourished in England. Master Pod was a famous puppeteer of that era. Shakespeare mentions puppets in some of his plays. The actors of that time resented puppets as competitors. The Puritans who condemned the legitimate theater, accepted the use of puppets. Hadyn, Gounod, and DeFalla wrote music for puppets. George Sand created puppets for her son, which may still be seen occassionally in Nobaut, France. Hans Christian Anderson, Danish writer of Fairy Tales, wrote and performed puppet plays as a child and leter wrote "The Puppet-Show Man."

The common folk loved and laughed at the slap-stick fist puppets known as Punch and Judy. Punch was called Ponchinelle in France and Italy before they came to England. In different countries, they achieved different identities. In Germany, he was known as Hans Wurst or Cooper; in Czeckoslovakia, Kasparek; in Russia, Petrouchka; and in Lurhey, Karaquy. However, wherever he was seen Punch was depicted as a grotesque figure with an earthy, comedy and clown flavor.

Indians used puppetry in their religious rites and dances. These were considered the souls of animals and humans.

As far back as 1738, history records a performance of "Wittington and His Cat" in New York City. Punch and Judy came here from England in 1828. For a long time after, Punch and Judy shows came to America. They retained their English identity. Punch was instantly popular in the new world. He is still the most popular puppet figure in this country, even though there are many new puppets appearing constantly.

A puppet form often used on television today is a life-like figure, whose mouth and eyes move as he speaks. Usually, he sits on the lap of his manipulator, who is basically a comedian.

Shadow Figures

Chinese history mentions the art of shadow figures as far back as 121 B.C. An interesting legend centered about the emperor of the Han Dynasty, attributes its beginning to his plea to the world of magic to restore his dead wife to him. One imaginative magician brought her back as a shadow behind a screen.

In Java, the shadows are opaque. The men view them in color from the front, and the women in stark black from the back. The Javanese audience sits on both sides of the screen. They usually protrayed gods and heroic Hindu legends. The Javanese borrowed these from the Hindu. These shadow figures came to the United States from France in the 1800's. They were called ombres-chinoises and were flat or two-dimensional.

Masks

Masks date back more than 10,000 years to the Stone Age. Today, in the U. S., they are used in carnivals and celebrations and festivals by children and grownups alike; mostly as false faces. Masks have had the place from earliest antiquity in Egypt, on tombs; in Africa, worn in tribal dances; in Tibet, for religious plays; in China, in place of makeup in plays; in Greece, made of terra cotta and worn by performers; in Switzerland, while performing religious rites; and by the Pueblo Indians in America for ritualistic ceremonies.

Masks, in the United States today, are used in parades and festivals throughout the country. They can be seen in the New Orleans Mardi Gras and the Thanksgiving Day Parade in New York City. Masks are used at football games, and spectacles preceding the games and at half-time. The ballet also makes use of them. They may be just large enough to cover the upper part of a face or full face. Often, as in Mardi Gras, they are oversized and often gortesque.

CLOTH PUPPETS
Fig. 1

These puppets are relatively simple to make. If your children are incapable of sewing, let parents help. The results are most realistic.

Body, Fig. 1, can be cut in two pieces, one for the front, the other for the back. If you make a cardboard pattern of the entire figure, it will simplify the cutting.

Sew all side except the bottom. Buckram or cardboard circles ½ inch wide may be inserted in points A and B.

The hand and head may be stuffed with cloth or cotton.

The leg is cut on a fold and seamed down the front. If a simple puppet is desired, seam the bottom. If a foot is desired, cover a cardboard foot with the same material as the leg and then overcast the edges "C" onto the foot.

Rope may also be used for a leg. Cardboard may be attached to the leg as feet.

After the foot part is stuffed, place a metal weight or marble in the heel section and then stuff the leg 3/4 ways up. Flatten the top portion, so that the seam faces forward, fold down the top inch, and hem the leg onto the front part of the puppet. (See diagram 1 at point D)

You may then paint with tempera the head and features. Appliquing features onto the puppet is often effective. Hair may be painted or made of yarn, rope, fur, string, or strips of material.

A paper mache head may be attached to the above puppet where the body is cut with only a neck. The neck may then be attached to the paper mache head. (Directions for paper mache head can be found on page)

If you wish to make animals, add the appropriate ears, etc.

If you wish, you may attach felt hands to your puppet. Use the pattern without tracing the hands. Cut the felt, following the original hand pattern, stitch the edges, except for the part that will be attached to the puppet. Stuff the hand and stitch to similate fingers. Attach the puppet.

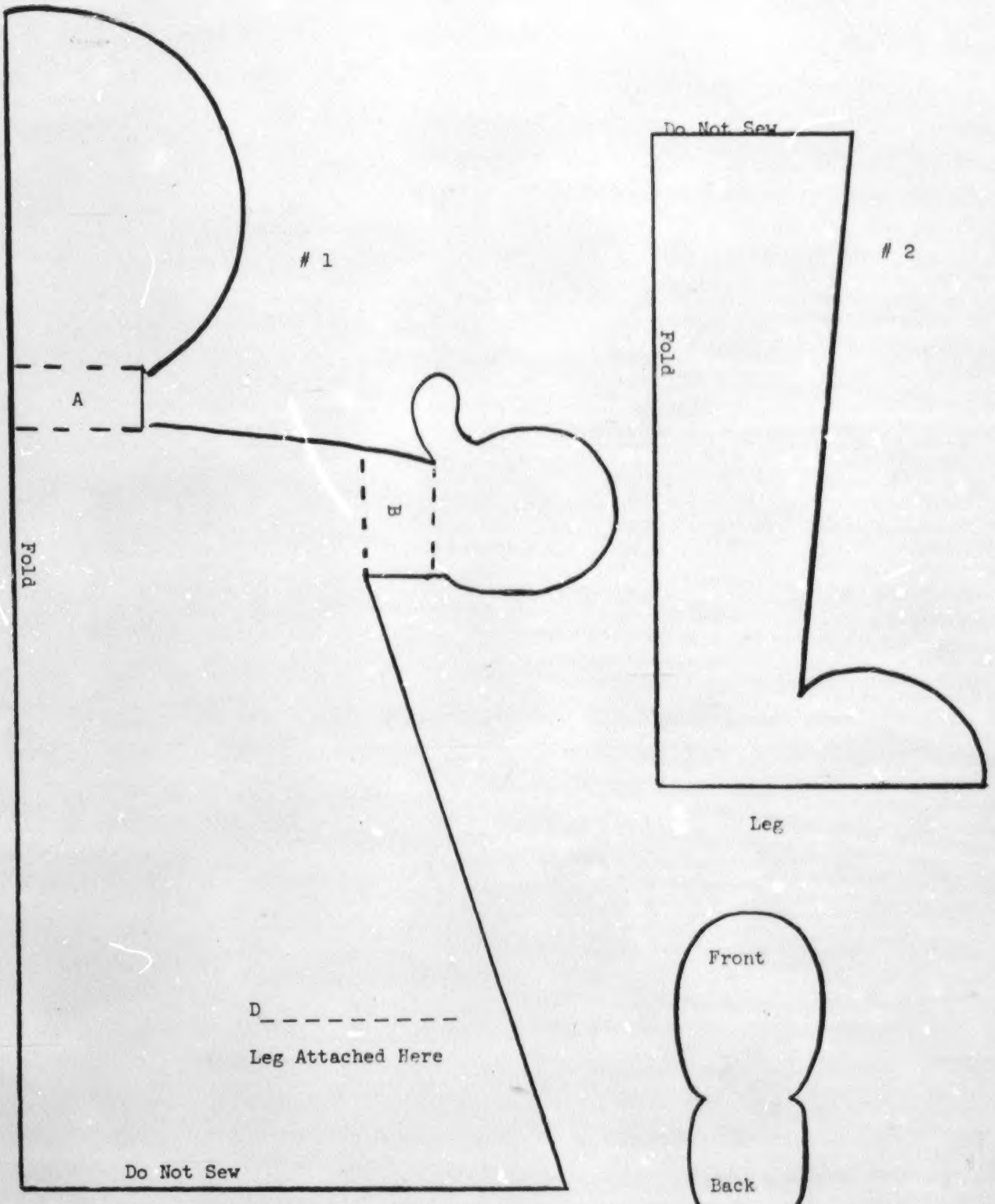

1
A
B
Fold
D
Leg Attached Here
Do Not Sew
Do Not Sew
2
Fold
Leg
Front
Back
Foot

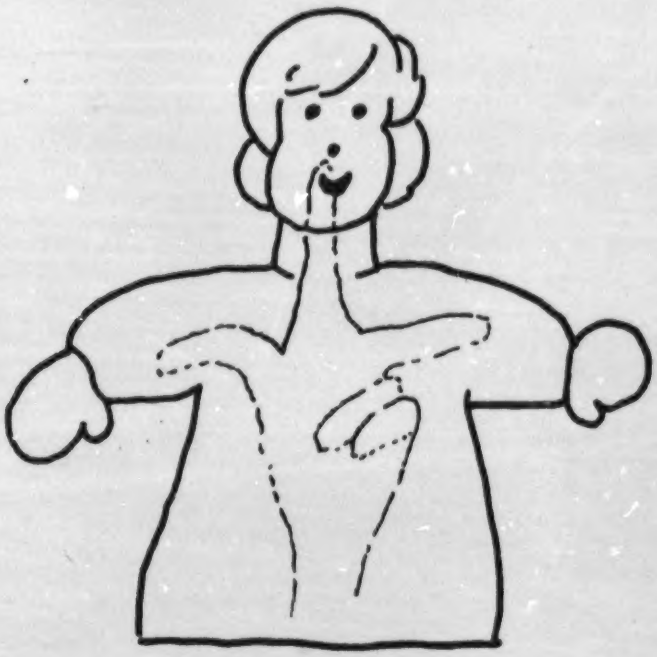
FIGURE # 1 - 11 -

HAND PLACEMENT
Fig. 2

Below is the manner in which the hand is placed in a puppet. The index finger always goes into the head; the other two, middle finger and thumb, become the puppet's hands.

No matter what you use for the stage, and this is always above the level of the head of the manipulator, the puppeteer's arm should be out of sight. If the puppet wear trousers, a black shield or sock on the arm helps retain the illusion.

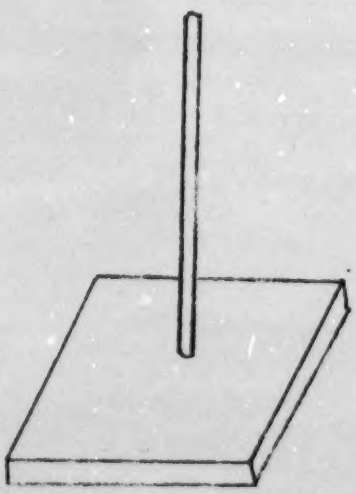
Puppets, in the arms of a skillful manipulator or even an unskilled child may be used without any stage at all. It then becomes a close companion.



PUPPET STANDS
Fig. 3

Cases where puppets need storing, putting them on stands makes them ornamental.

A stand can be made by inserting and gluing a dowel stick which is a little longer than the puppet, into the center of a flat piece of wood. The top of the dowel stick is inserted into the head of the puppet.



PAPER MACHE HEAD FOR CLOTH PUPPET

Where the children are older, paper mache heads may be attached to the neck of a cloth puppet.

Paper mache is great fun, but rather time consuming.

A clay modeled head or a light bulb may be used as a base. Be sure to model a neck, also. Put a layer of vaseline or cold cream over the entire clay head and neck. If it's on a light bulb, build up a nose first. For the mache, using two kinds of paper, newspaper and paper towels is most satisfactory since the child will know when he has completed one layer.

Tear the paper unevenly in strips. Cutting leaves to distinct a line. Moisten the strips. Paste these with white paste, flour paste, or wheat paste to cover the entire head. Try not to obliberate features. Alternate layers until six layers have been completed. Place on wax paper and let the paper mache dry completely. Cut with a knife, scissors, or razor blade behind the ears or where the ear would be. Remove clay or bulb from the inside. Put both pieces back together. Then start aditional layers criss-crossing across the seam. Be sure you are attaching the back of the head to the fron at the same time. Try to avoid ridges. When you are satisfied that the head has become strong enough, allow it to dry completely, this might take a day or two.

Paint entire head and neck first. Try to make skin tones to match the character needed. Then with a dash of red and a little yellow will usually make a good skin tone for boys and girls. For darker skin, use a dash of blue in the above.

If hair is desired, sew yarn, string, or strips of cloth back and forth on a strip of material about one inch wide and two inches long, as closely as possible. Paste bottom side of strip of hair to the head. Wool, fur, and cotton may also be used for hair.

* PAPER MACHE -- Another Recipe

Soak newspaper in water for three days. Then tear into shreds. Combine two cups of paper with one cup of thick wall paper paste. Put mixture into heavy sock and squeeze out extra water. Make a tube of heavy paper and cover with cloth. Mold head over this tube. Let dry for several days and then paint. Sew clothing around tube.

*Recipe -- Broward County Bd. of P. I.

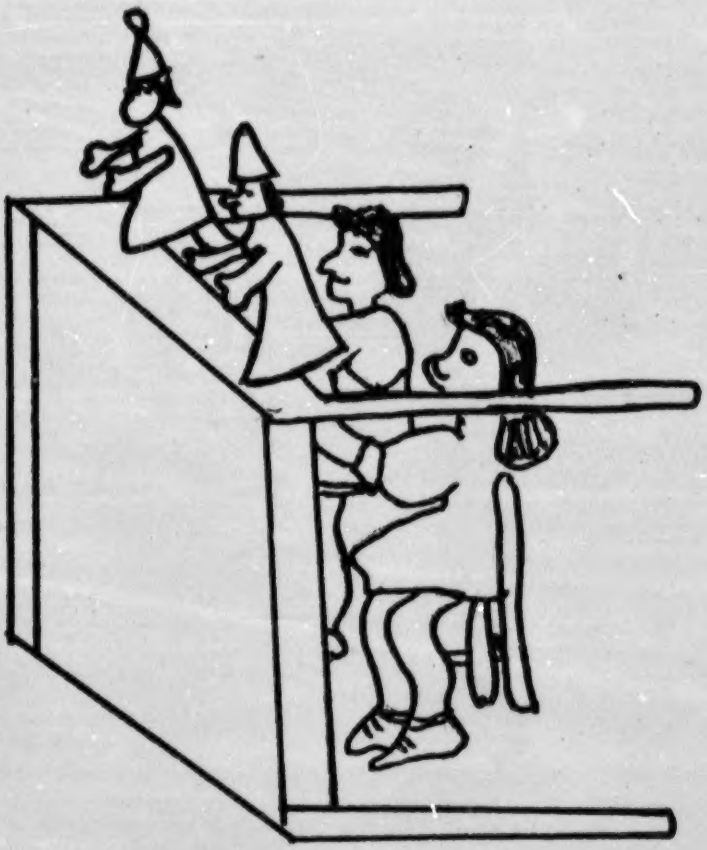
PUPPET STAGE
Fig. 4

For a stage, one can often use a desk or table, if the child squats down below it.

A large carton makes an excellent puppet stage. An opening can be made in the top half and part of it dropped down to make a platform. The back of the box is cut away about ½ foot from the top. This holds the sides of the box together and can be used to anchor a back drop.

Puppets move only while speaking when more than one is on the stage. This is to keep for confusing the audience. They may nod in response to the other or make some other appropriate gesture, but quietly and less actively than the speaker.

In cases where furniture or other props are needed, a platform becomes necessary,otherwise, just an opening is enough to create the illusions.



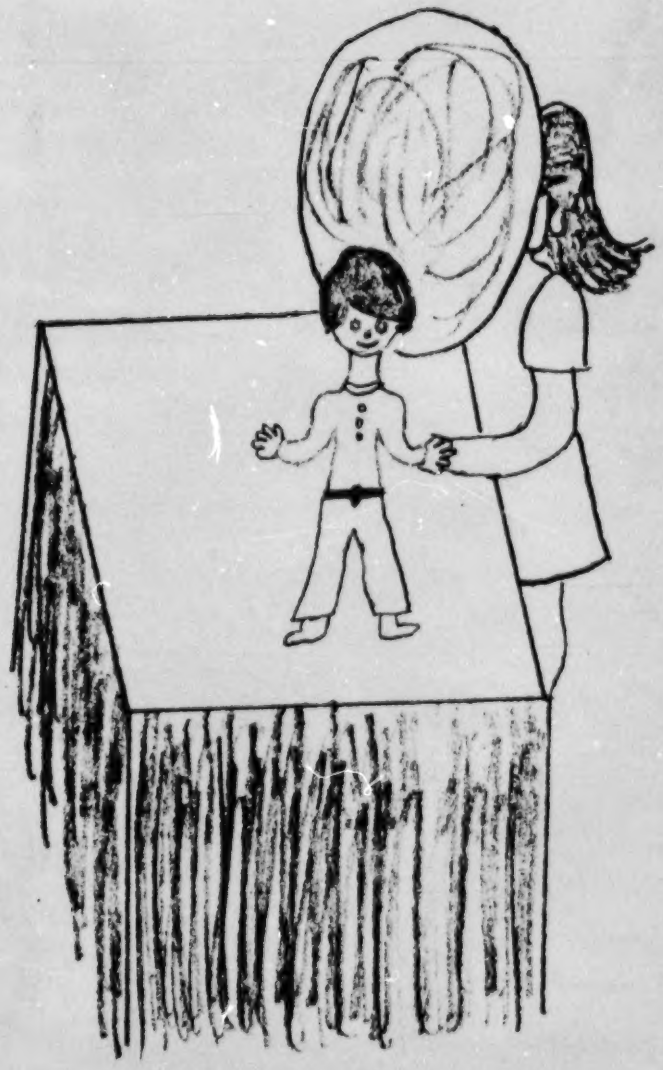


Figure 5

Puppet plays may be performed on a long table with construction or tissue paper taped around it to form a skirt. The puppeteers hide behind masks of bushes, trees, etc., and perform standing up.

PUPPET STAGE (cont'd)
Fig. 6

For a permanent stage, the most practical is one that can easily be stored.

This can be made in three frames. The center frame is hinged to the other two (sides) with pin hinges. For storing, the pins are removed, so that the three panels can be stored.

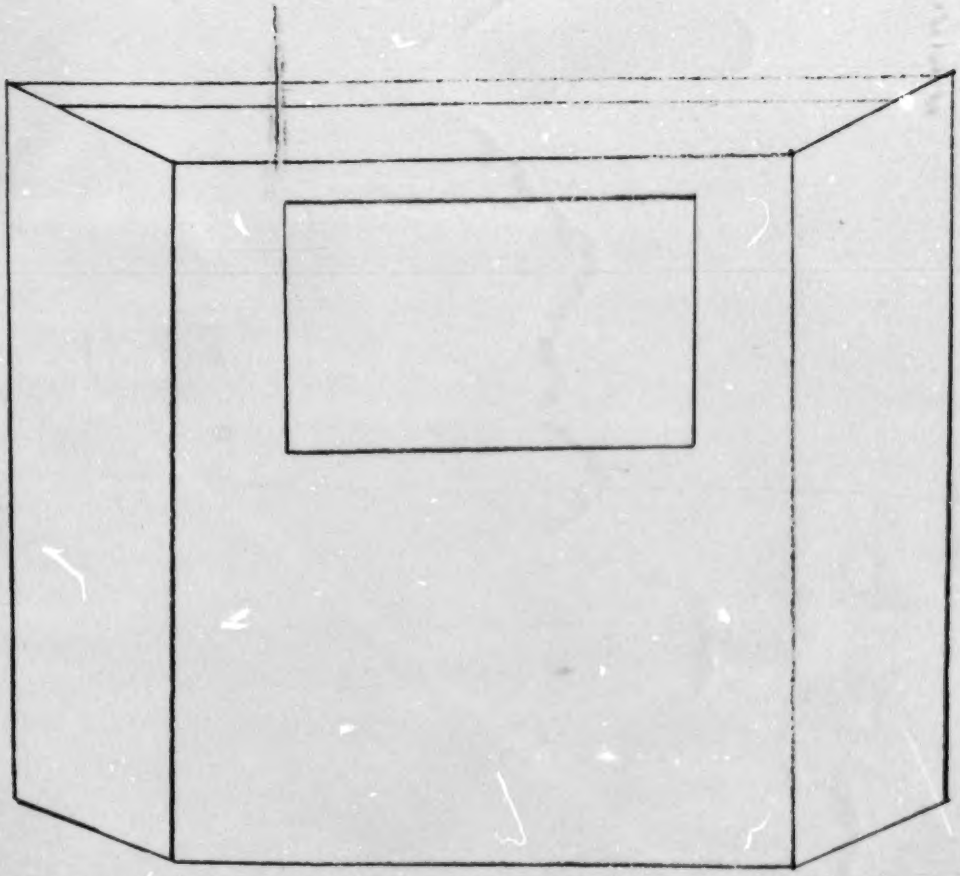
Each panel should be made of either plywood or frames made of narrow lumber. The height of the stage would depend on the height of your children. If frames are used, they may be covered with any fabric and where advisable, painted.

The width of the stage should leave room for two or three children to stand behind it. A hinged stage can be used where props are needed.

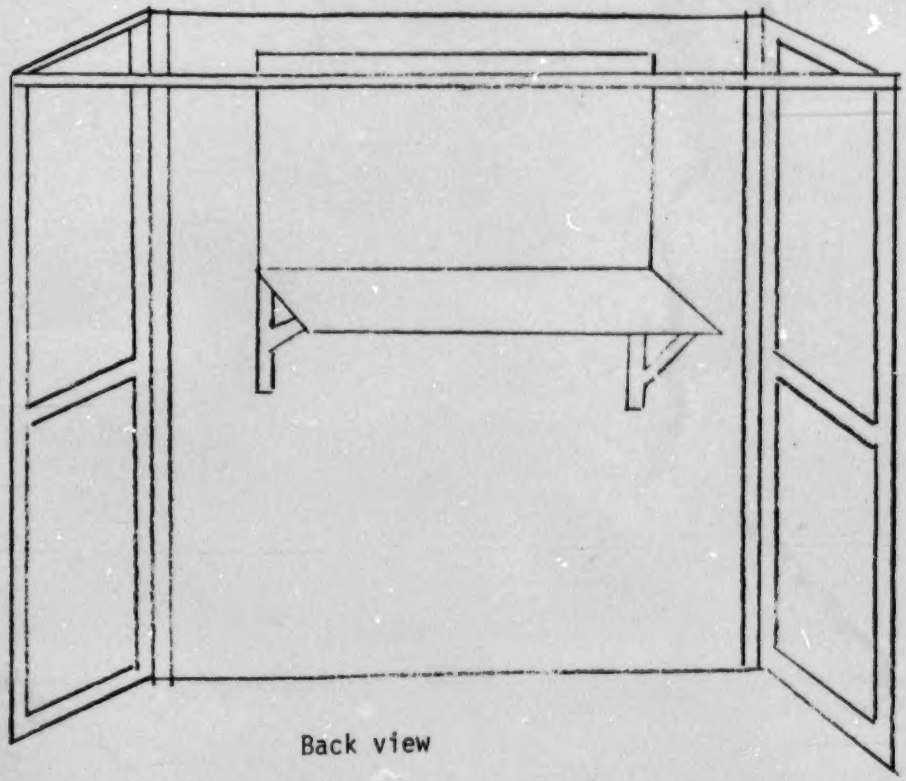
Each frame should be of the same height. For balance the front, should be slightly wider than the side panels. The bar that connects the two side panels at the top, back, should be wide enough to hold the entire stage together firmly. If your stage is not properly balanced, it will wobble and turn over too easily.

The backdrops used may be made of paper, oil cloth, or unbleached muslin. They may be attached to the bar with thumbtacks or small carpet tacks, securely enough so that the scenery may be flipped over behind it when another scene is to be used.

See figure #7 for diagram for curtain rigging.



Front view

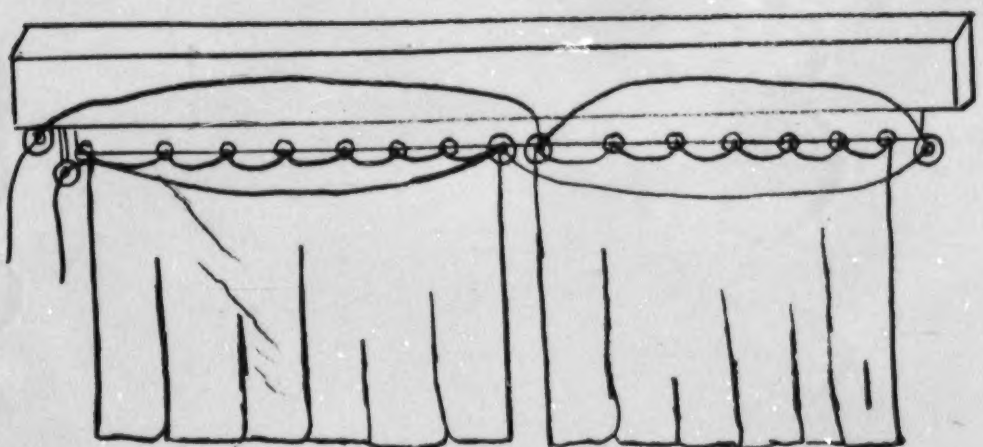


Back view

Figure 6

CURTAIN RIGGING
Fig. 7

Follow closely the diagram below. Heavy cord is suggested for the rigging. Curtains may be made of any material heavy enough to shield backdrops from audience.



SOCK PUPPET
Fig. 8

Choose a sock, or a child's stocking, of a solid color - white, pink, or tan. A long stocking is preferable as it will cover the puppeteer's arm. Turn the stocking on the wrong side.

1. Cut as marked in figure.

2. Gather the top of stocking evenly in the hand. About 3/4" from the top, wind string firmly around this gathered protion two or three times. Tie a few tight knots.

Turn the sock right side out. Stuff the closed portion with enough cotton batting to make the puppet's head.

3. From a piece of oaktag about 2½" X 4" roll a tube which will fit over the index finger. Secure closing of the tube with gummed paper. With your finger make a little hole in the stuffing of the head, and push the tube up into the hole leaving about 1" of tube extending down into the puppet's body.

4. Thread a needle with a double thread of wool and make a double knot about 2" from the end. Start at the back of puppet's neck and take ½" stitch through the stocking into the back of the tube and then out through the tube and out of the stocking. Wind the wool around the neck twice and tie firmly at the back with the piece of wool that had been left hanging beyond the knot. The tube will now be held in place.

Sleeves

Be sure not to make arms too long for the young puppeteer's fingers. Sew as shown in figure. Cut holes for arms. Roll material of arm-hole edge, and overcast as in Figure.

Turn body of puppet. Staple arms in place at three points. By using the overcasting stitch, a little child can then easily sew arms in place. The staples can then be removed.

Roofing tins sewed to puppet's hands make good cymbals, should you want the puppet to play music.

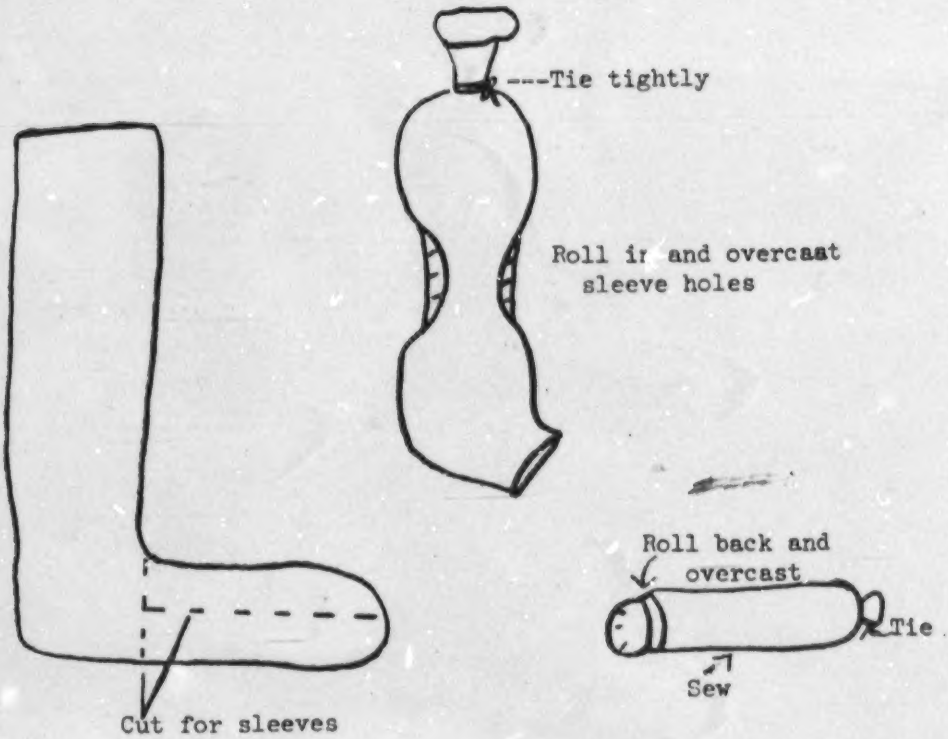
Face

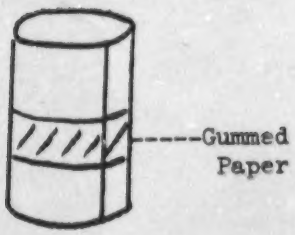
Paint features, or sew eyes, nose, and mouth with wool.

Hat

Use the toe of a sock of contrasting color. Roll up a little brim and sew to the puppet's head with overcasting stitch in bright wool.

SOCK PUPPET





Note:
Instead of cutting in for arms, slits may be made in body of the sock.

FIGURE 8
- 21 -

SIMPLE SOCK PUPPET

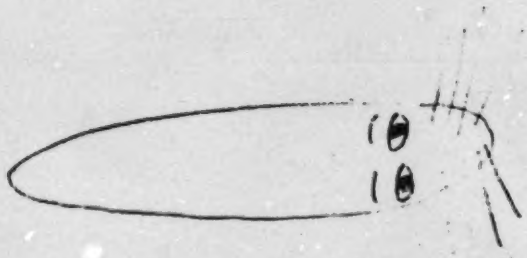
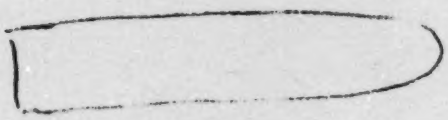


Fig. 8A

Just cut the heel out of a sock and embellish the toe. The same effect can be obtained by cutting material so.

If material is used, quilted fabrics make interesting puppets.



WORM PUPPET

(LONG ENOUGH TO COVER THE CHILD'S ARM UP TO THE ELBOW)

This worm puppet will have great fascination to a child.

With imagination, this simple puppet can provide many learnings and entertainment.

FINGER PUPPETS

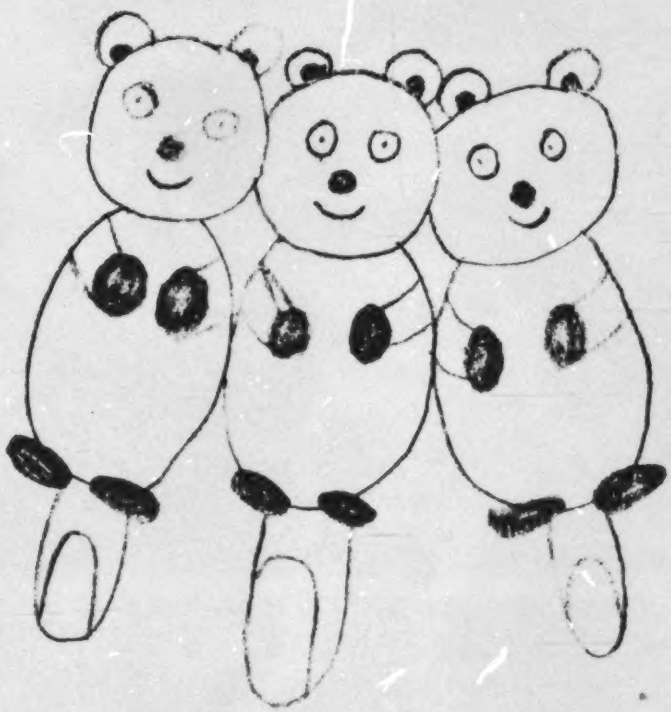
Finger puppets are different from hand puppets. The only action possible from these, is head and body movement. Much imagination and fun can go into the construction and use of these.

A child can easily make a family, a set of characters from a story or play, and/or sets of animals.

The simplest finger puppet is a head pasted on the front of a tube which fits the finger. These heads may be made of construction paper, cut out from magazines, or drawn on cardboard. The more ambitious heads may be cut double and pasted back and front of the tubes. When this is done, the face is put on the front piece and the back of the head on the other.

A paper doll may be pasted on a tube. When this is done, the fingers slip in from above and act as the feet of the puppet. This permits for more body movement, but the head movement is limited. Clothing or bodies of animals may be pasted on the head.

Figure 9



SHADOW PUPPETS

Fig. 10

Children who are very young and/or immature can derive much from these. To motivate this experience, a story may be read from a book, told with felt pictures, listened to on a record or tape, or viewed on a film strip or movie.

The children will first retell the events in their own words. A list of characters may then be made. These can be drawn on newsprint or drawing paper and then cut out and pasted onto cardboard. The relative size of these figures are to be determined beforehand, and for best results drawn in profile.

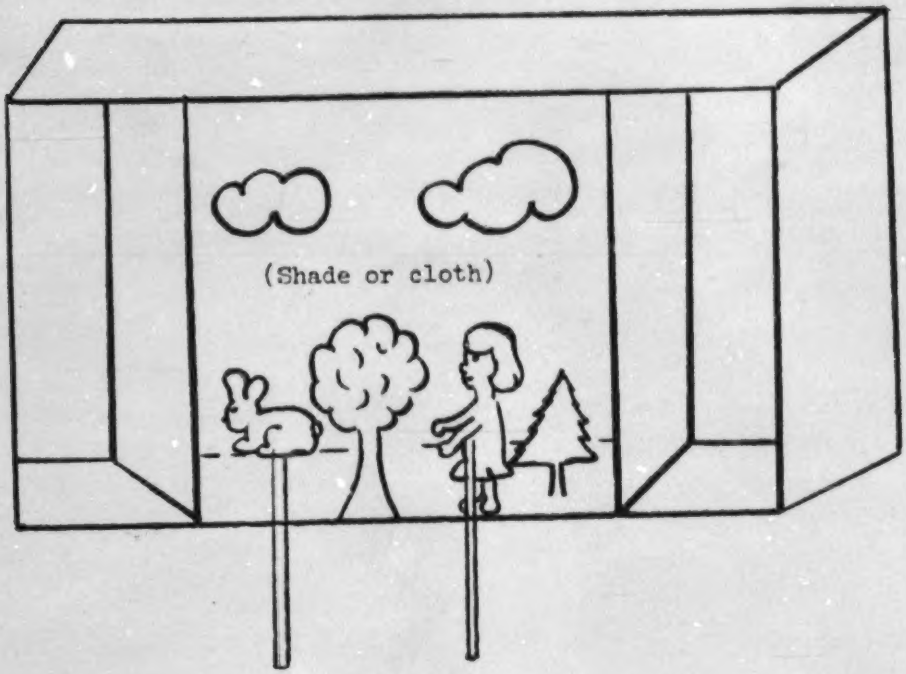
The completed figure is then attached to a slat (kindergarten stick).

For a stage, use a large cardboard box from which the front is cut out. The sides of two boxes will frame the screen and have attached to them a sheet or white shade. (See figure)

The light comes from behind; the children and the sheet.

This box is placed on a table or pair of boxes above the level of the children. The performing children are hidden from view by a box, screen, or cloth.

BEHIND THE SHADOW BOX

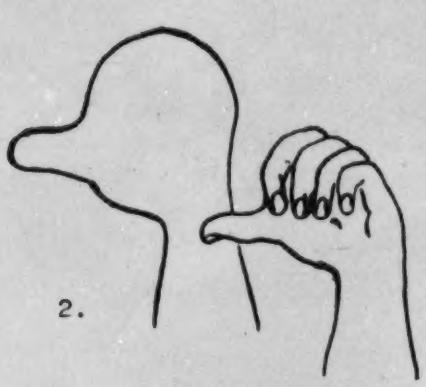


WHAT THE AUDIENCE SEES

Figure #10

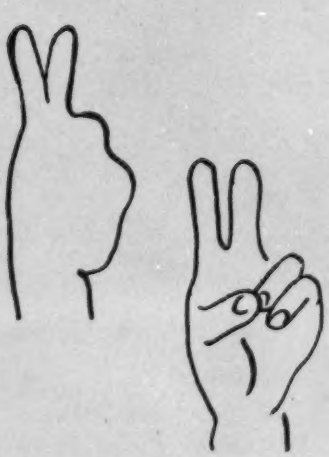
SHADOW WALL PUPPETS
Figure 11

1.



2.

3.



4.

CARROT PUPPET
Figure 12

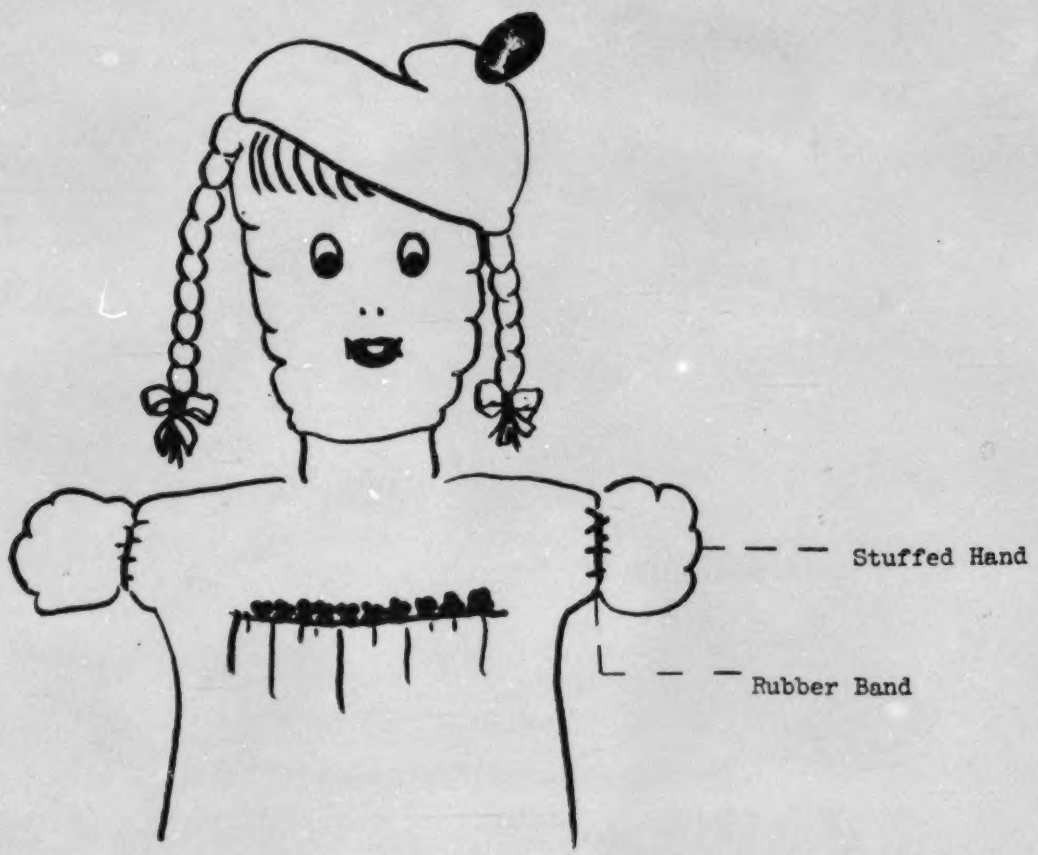
Cut carrot, using heavier portion. Bore hole at bottom large enough to fit index finger.

Draw a face or paste materials such as felt, oil cloth, construction paper, etc, for features.

Make hair using any available suitable materials.

Cap may be made from a sock's toe, or paper, piece of felt, or cloth.

Use a 14" square. Make a hole in center for index finger. Spread thumb and middle finger wide, bend fourth and little finger towards palm. Attach the material towards palm. Attach the material around middle finger and thumb with rubber bands. Stick index finger into hole of carrot.



POTATO PUPPET
Fig. 13

Select a large potato.

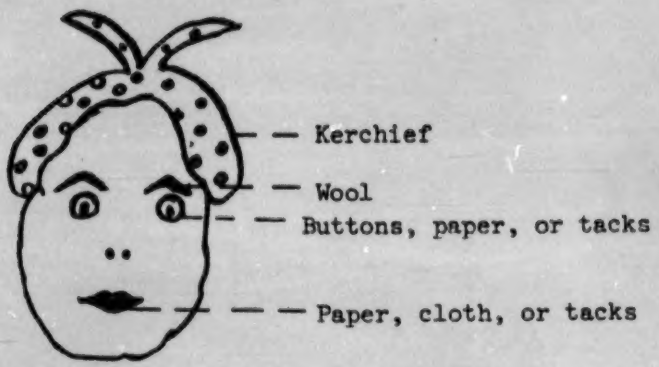
Scoop a hole (with an apple corer) at the bottom deep enough to hold the child's index finger securely.

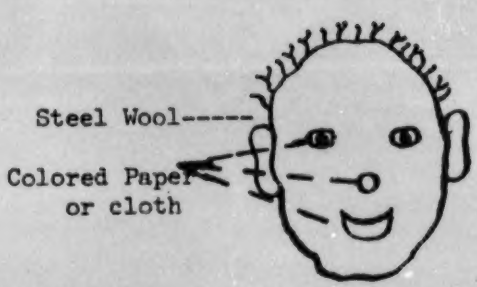
Make nostrils using: cloves
pin beads
small tacks, etc.

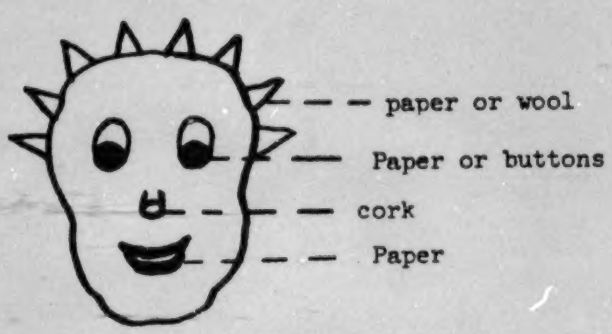
Color a mouth or paste red felt, oil cloth, or paper onto it.

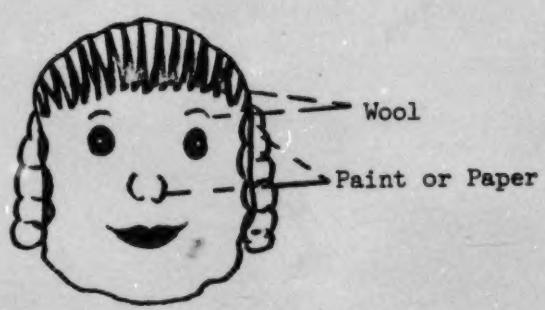
Make hair - use your ingenuity - wood shavings
string
wool
cotton
fur
brillo or sandpaper

Attach a draped square of material onto a carved neck at base of potato. Put two holes in front of material for thumb and middle finger.









POTATO HEADS

YAM ANIMAL PUPPET

Select yam with shape resembling animal form. Children can identify animal potato resembles. If yam resembles an elephant follow directions below.

Scoop hole at bottom for index finger.

Make the tusks out of ends of old knitting needles, toothpicks, match sticks, or soap.

Make the eyes out of two cloves.

Make a slit under the trunk for the mouth.

Use pieces of old leather gloves for ears, and glue on.

Use a paper bag, crepe paper, or cloth for body.

Use fingers of old gloves for legs if desired.

If yam resembles a lamb, cover with cotton.

If yam resembles a rabbit, add a cotton tail and ears.

For a turkey, paste colored feathers on its end.

RED APPLE SANTA CLAUS PUPPET

Scoop a hole in the bottom of a large red apple to hold index finger securely. (Use vinegar on apple so that scooped out section will not turn brown.)

Make eyes out of a bit of blue paper; encircle blue paper with while loose-leaf reinforcements.

Make the nose absorbent cotton wrapped around a thumb tack and colored with paint.

Make the beard and mustache of absorbent cotton; leave a red space for the mouth between the two.

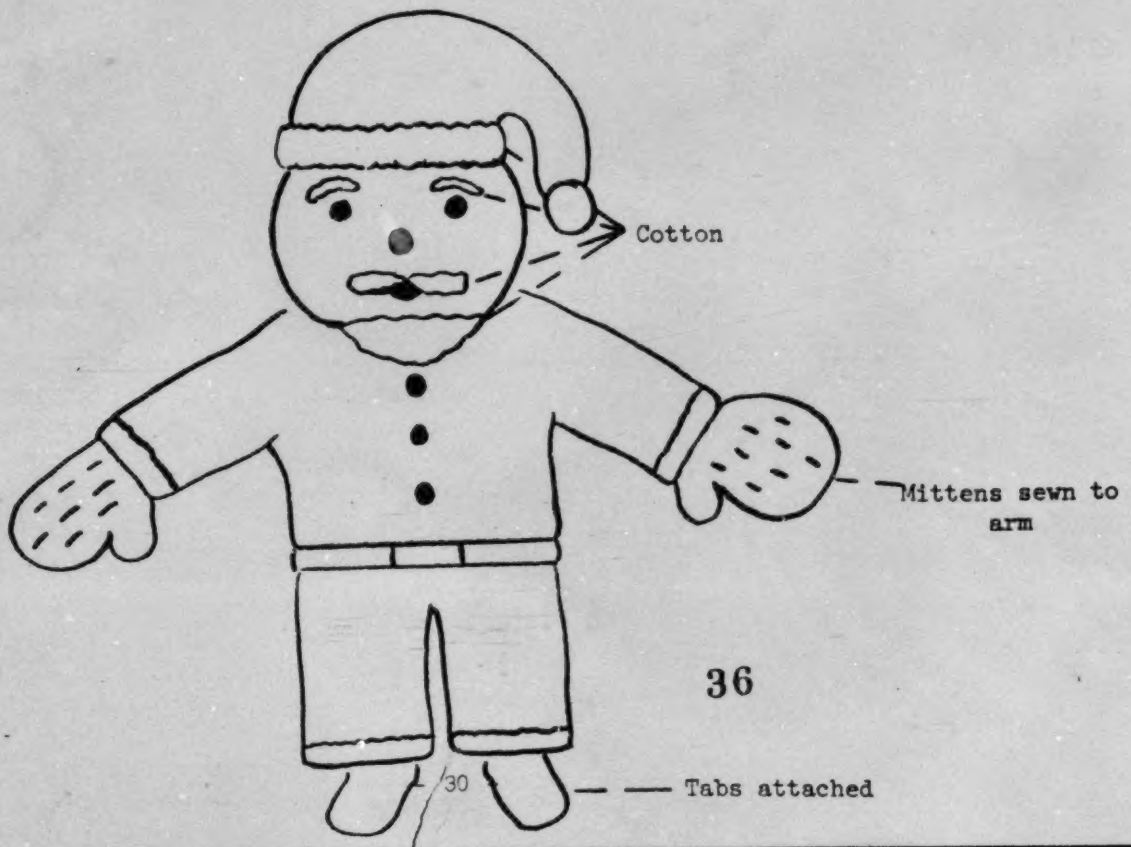
Make the hair of absorbent cotton.

Make the hat and suit of any red cloth; cut small hole in neck of suit for index finger; use thumb and middle finger as arms; sides of dress and hat can be stapled close.

To make other apple puppets, the eyes of the apple may be scooped out. When this is done remember to apply the vinegar. If you wish to paint the apple, wash off the oil first. Oil paint is best to use, though poster paint may do almost as well.

Faces may be painted on both sides of an apple where hair is not glued on.

Figure 14



ANIMAL PUPPETS WITH MOVABLE JAWS
Fig. 15

THIS PUPPET IS MADE IN TWO SECIONS WHICH ARE ROUGHLY IDENTICAL IN SHAPE AND SIZE. EACH SECTION HAS TWO PARTS.

1. Cut two pieces of material to follow diagram below, allowing room for seams and making one piece slightly larger to allow room for stuffing.

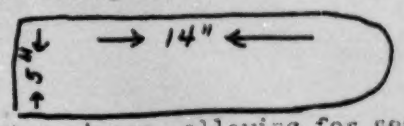


Fig. 15 A

2. Cut two shorter pieces, allowing for seams.

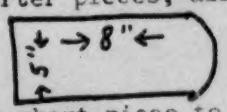


Fig. 15 B

3. Attach each short piece to the longer piece along the edges.

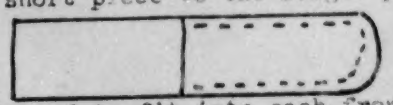


Fig. 15 C

4. Place a cardboard to fit into each front portion. This gives substance to the puppet.

5. Use the wider section for the head. Fill the head portion with cotton or any other filling, shaping the head as you do so.

6. Line the mouth part of both secions with red material.

7. Keeping the shorter piece to the inside, seam two parts together from the end of the short piece along the head until where the curve begins.

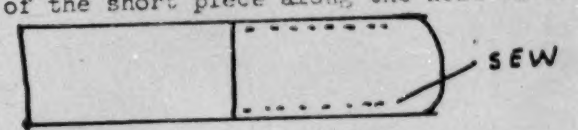


Fig. 15 D

8. Seam the back portions to make a sleeve.

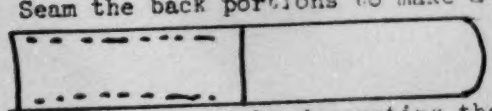


Fig. 15 E

9. Complete puppet by decorating the head. It can be embellished with buttons, felt, odd scraps of cork, crayoning, painting, etc.

If the original material used to make the puppet is the color you wish to use, all you need is trim for it's features.

To manipulate this puppet, four fingers go into the head portion. The thumb is used to move the jaw. One finger may be released, covered with a small flannel sleeve, to be used as a moving tongue.

BUFFOONS

Buffoons make hilarious puppets. They can be made in a few different ways.

1. A large figure may be painted or drawn on a hanging sheet.

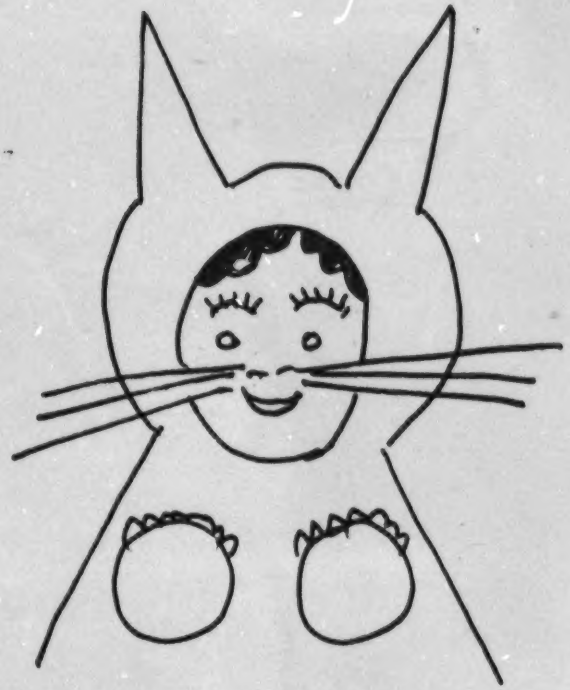
2. Holes are made where the child's head shows through and through which the child will place his two hands. This limits the action to the use of the child's hands and expressions on his face, but can still be fun.

Figure 1

Figure 2

A large figure may be drawn or painted into wrapping paper or [illegible]. The child places his face to fit the opening for his face, and his arms through two holes made for that purpose.

Wearing this, he may move from side to right, forward and back, but is limited to showing himself only from the front.

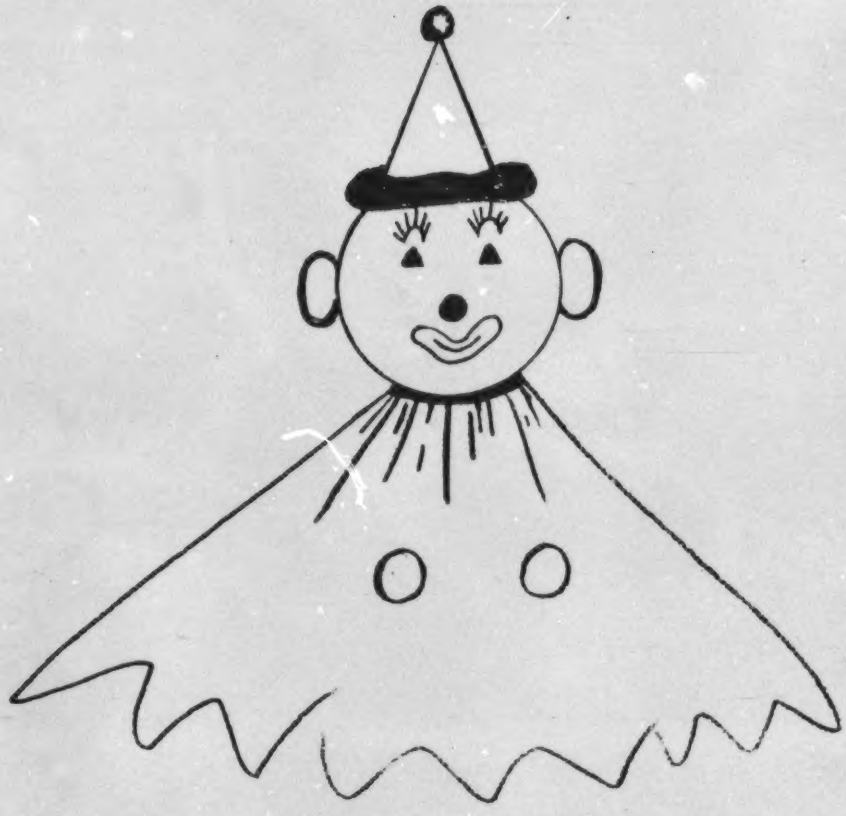


RAG PUPPET
Figure 18

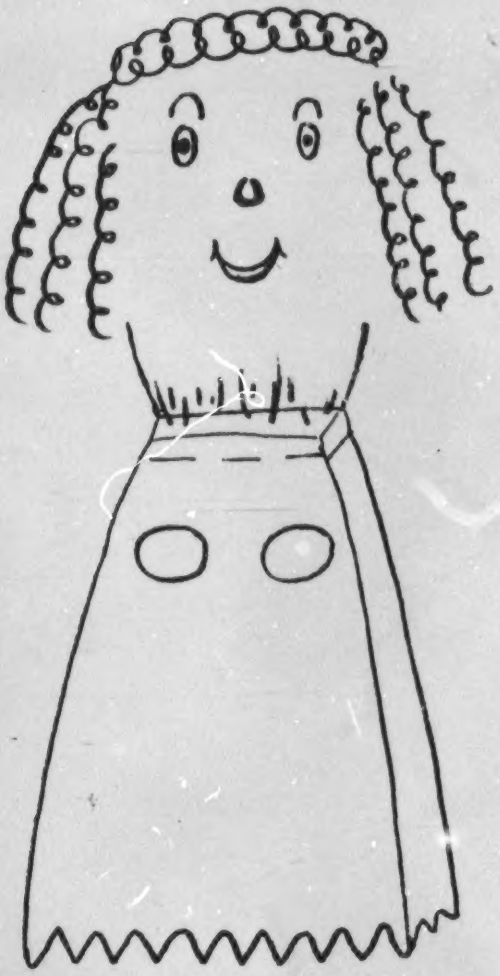
These are excellent for very young children.

Cut a piece of fabric about six inches square. Place a wad of material or cotton in the center. Start gathering the material together around the cotton for a head. Have a prepared circle of cardboard ready. Place this on the cotton. Gather the material around it for the neck and secure with a rubber band. Two holes in the rest of the cloth A & B for first and third finger. The index finger goes into neck and head.

This can also be made with newsprint.



SINGLE PAPER BAG PUPPET
Fig. 19



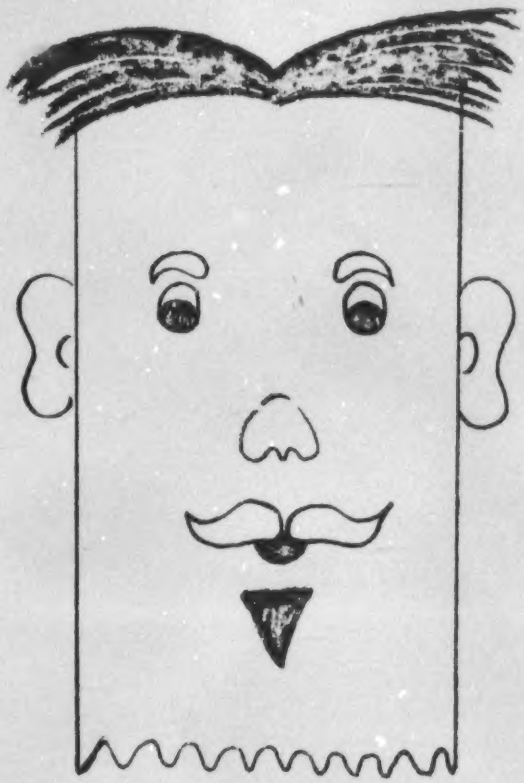
Select strong bag, not wider than twice the width of the child's hand - the kind that has extra paper folded inward on both sides. Use water color pens, crayons, or magic markers.

Make bottom of the bag the top of puppet's head; push in corners and staple so that head will have roundness; decide where puppet's neckline shall come; make fold; draw hair, features, and color dress. Draw shoes on cardboard topped by a tab; color shoes, cut out, and staple in place underneath front of dress.

From a piece of an oaktag about 2½" X 4", roll a tube which will fit over the index finger; secure closing at tube with a strip of gummed paper.

Fill head of puppet with pieces of newspaper that have been "scrunched" into small soft ball, and mold head in hands by pushing bag into rounded shape.

Cut opening for thumb and second finger at the side folds just below the neck.



DOUBLE PAPER BAG PUPPET

Head

Choose small bag for head; the bottom of bag will be the top of the puppet's head. If making a person's head, push in corners and staple top of bag for roundness. If making an animal, outline ears and top of head line. Cut and roll center portion of bag back and down to top of head line and staple in place. Draw features. Tear newspaper into small pieces which can be rolled into small soft balls, and stuff the head. Push and mold into rounded shape.

Fashion tube from piece of oaktag 2½" X 4", rolled to fit over index finger, fastening tube's closing with gummed tape.

Push tube up into head, leaving end of tube extending about 1" below neck. Gather bottom of the bag around the tube and wind rubber band tightly over tube and bag.

Body

Draw and color clothing on bag of suitable size. Cut across center top of bag and insert puppet's neck in place between front and back of body. At several points firmly staple back of neck to center back of body.

Staple shoulders closed. Below shoulder, on side folds, cut opening to insert arms.

Arms

Fold another bag in half and from it cut four coinciding rectangles about an inch longer, and a bit more than twice as wide as desired sleeves.

Staple two rectangles together to make one arm, no arm will be strong.

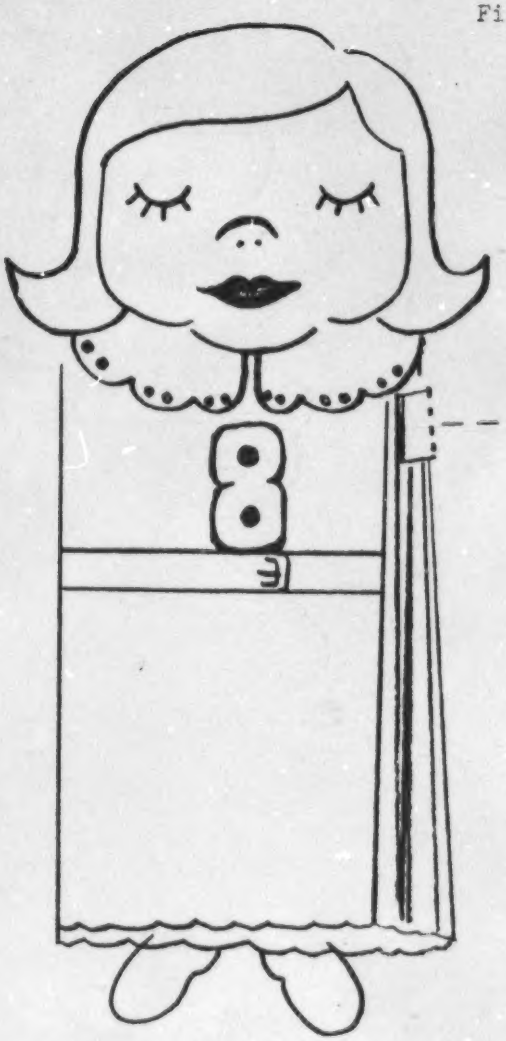
Fold in about ¼" on each long side, forming folds.

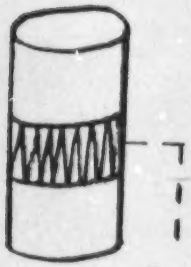
Fold over in half so that folds meet. Open out. Cut in (1) inch along this center crease you have just made.

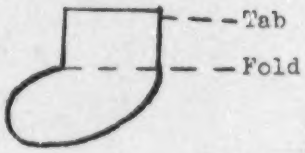
Fold the top one inch tab inward. Cut two hands from cardboard. Staple hand at end of sleeve opposite tab.

Fold in half again, so that first folds you made meet. Staple sleeve seam. Fit tab in body arm slit, and staple firmly to back of body.

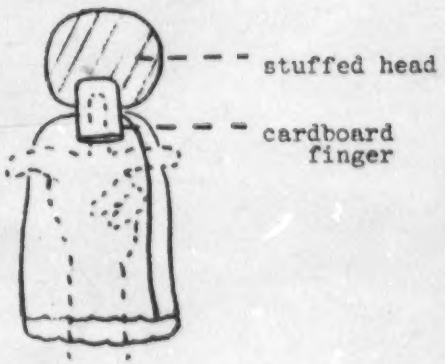
PAPER BAG PUPPETS
Fig. 20A







FOOT



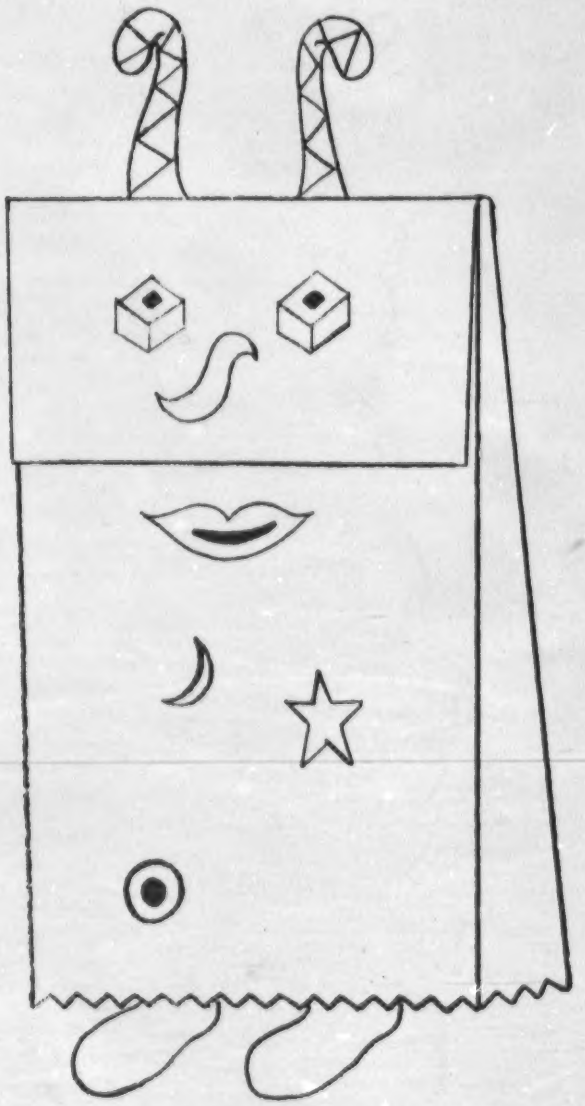
FOR SCIENCE
Fig. 20B

As close as we are to the Cape, here in Seminole County, the children have become most interested in space and space travel.

Puppets may be made to represent the astronauts or imaginary space creatures. On this page, is a drawing which will give you a suggestion for a space creature. Children are most creative and will come up with many variation. Cat stairs may make waving antennae.

Children may paint the bags or only design them. Eyes may be made of bottle tops, buttons, small cups, wooden spools, or felt pieces. Noses may be made of paper, cotton, cloth, or simply painted on.

A tongue made of cloth, felt, or paper may be added to the mouth. Cardboard or felt feet may be pasted to the bottom front of the body.



BALLON PUPPET
Fig. 21

Cut a strip of gummed paper tape 12" long and 1½" wide.

Roll gummed paper around index finger, glued side away from finger, so that it slides on easily, but not past the knuckle; moisten glue, and seal as paper is rolled.

Cut one end of the tube lengthwise to a depth of ¼"; spread slightly to form flare.

Place end of balloon onto flared end of paper tube.

Procure a cork with fits part way into tube; blow air into ballon to size desired for finished head; tie know; force cork into end of paper tube, wedging balloon so that knot protrudes.

Take paper towel; cut in a square; fold in half, and half again; then fold diagonally from corner to corner; then once again from corner to center of side; cut off projecting triangle; open one fold and cut toward point through all layers to within one inch of point.

Open paper which now forms a circle with petals; place circle on large flat dinner plate which has been previously dabbed with library paste; the radius of the this paper circle should be the distance from the top of the crown to the lower part of the tube of the neck.

Apply past with stiff brush to all petals.

Rub off excess paste for speedier drying.

Place balloon, crown downward, at center of circle; lift two opposite petals, and paste down around balloon and paper tube; continue until all petals have been pasted down.

Roll balloon between palms of hands to smooth down this layer and succeeding layers.

Cut three more circles of petals, and apply each on top of the other, until four layers have been applied; for better results, apply paste to both sides of the petals; exercise care in lifting petals to prevent tearing.

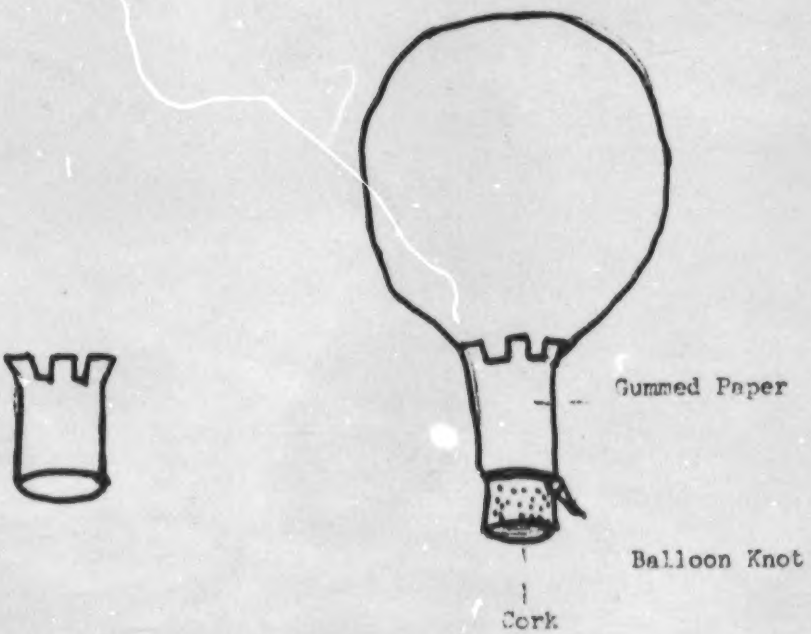
Re-enforce crown with 2" circle of paper toweling.

Figure 21

Build features by using small wads of previously paste-coated paper and sticking at desired places to form shape and eyes and nose; paste strips over projected areas to hold features in place.

Dry for 24 hours; paper mache head is now hard; pull cork out; either untie balloon knot and remove deflated balloon or pull steadily to remove balloon, inflated and ready for use again.

Paint head with tempera colors; addd hair wool, cord, woodshavings, etc., or else paint on hair.



STICK PUPPETS *

Stick puppets are among the simplest to use and manipulate. Children may make a doll or animal figure of any size. The figure may have a flat stick glued or stapled to its back. These may be used in the previously shown shadow box or out in a reading class, and/or an open carton box.

Animal ones are sometimes more fun and may be quite creative in shape and form. Try not to use patterns.

*In Figure 23, you will find some ideas for the holidays

Another stick puppet, which is simple to make and loads of fun, is made by cutting a circle as large as the child's face.

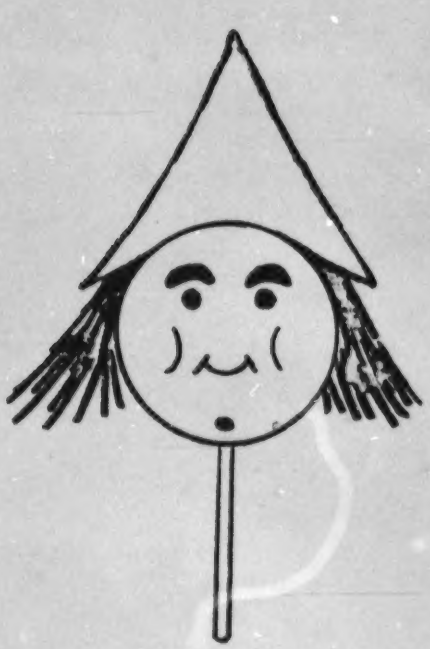
Cut a circle within, through which the child's face may be seen. The child can make trimmings to suit the need.

Figure 22

STICK PUPPETS FOR HOLIDAYS
Figure 23

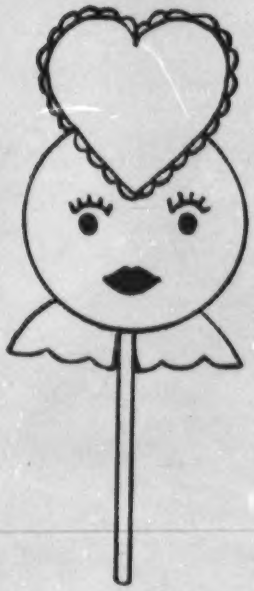
EASTER

ST. PATRICKS DAY



HALLOWEEN

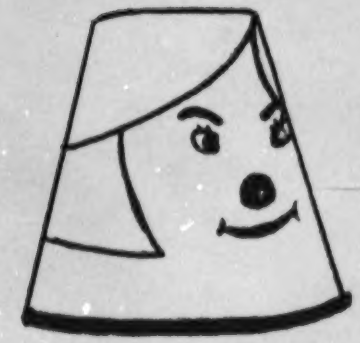
CHRISTMAS



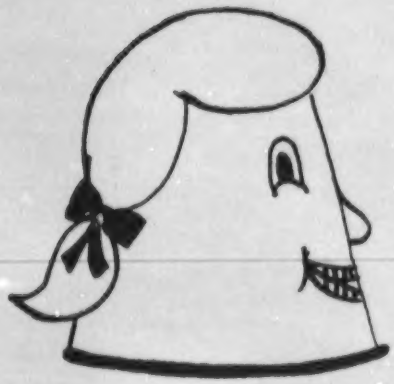
VALENTINES DAY

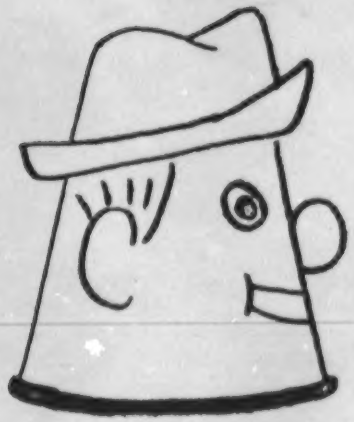
THANKSGIVING

PAPER OR PLASTIC CUP PUPPET
Fig. 24



Take a paper cup, with or with or without a handle. If the cup has a handle, use the handle as a nose, otherwise make a paper or cardboard nose. The head may then be painted. Features may be painted or pasted onto the puppet. The finished puppet can be attached to a stick or a skirt may be pasted around the opening.





BOX PUPPETS
Figure 27

Use an empty cereal, rice, or cracker or napkin box. Seal the portion of the box opened after emptying contents.

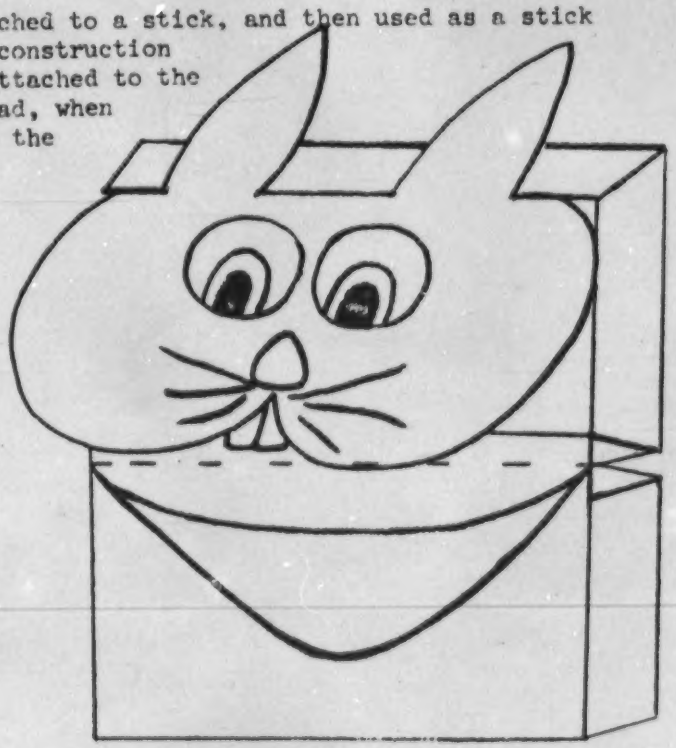
Place the box so that the part to be used as a face, faces you. Cut across center of two sides and front, leaving the back to be hinged. Make a hole big enough for 4 fingers to slip through above, and a smaller hole below the hinge for the thumb.

Paint the inside red if you wish the animal to be realistic. An unimaginative child may want his purple or any other color. Features may be painted directly onto the box. The bottom of the box is the jaw.

If you use construction paper to make the head, the top portion may be made to overlap the bottom. A tongue or teeth may be added.

A pretty bonnet, bow or hair may be used for additional decoration. A draped cloth may be pasted to the box to hide the puppeteer's arm.

The box may be attached to a stick, and then used as a stick puppet. Feet, made of construction paper or felt, may be attached to the front, either to the head, when no drape is used, or to the bottom of the drape.



MASKS

Masks are another means of creative expression from which children will derive a great deal of pleasure. With a proper mask, no other costuming may be necessary in putting on a play or program.

Animal masks are great fun and may be made from paper bags, construction paper, oil cloth, dress goods, tag board, or wall paper. Many attractive ones can be made of paper mache.

When making a mask, it is essential that the children can see, breathe, and speak from behind it. To insure this, openings must be provided for the above items.

Cautions:

1. Be sure the child makes his mask large enough to cover his entire face.

2. Arrange for it to be secure on his head so he does not have to worry about it falling from his face.

3. Allow the children enough freedom of creativity so that no two masks are identical.

4. Have the child do as much of its construction as he is able.

5. Encourage ingenuity in the embellishments. He may wish to use crayons, paint, wool, steel wool, grass, leaves, twigs, etc. When finished, shellac or fixative will preserve the finish.

6. By slitting into the sides of a face mask, and stapling the bottom portion slightly onto the top, another dimension may be added.

Figure 28A

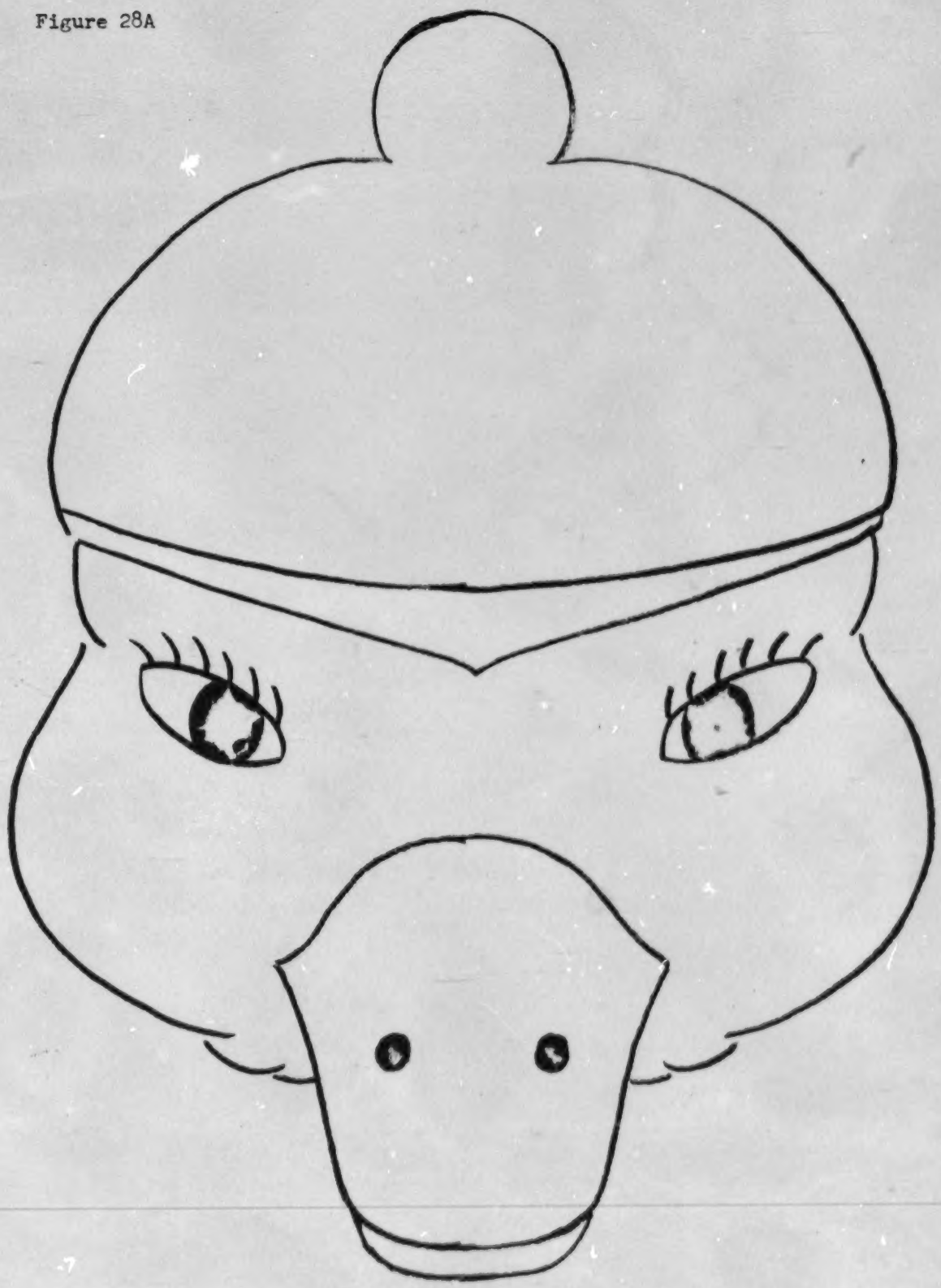
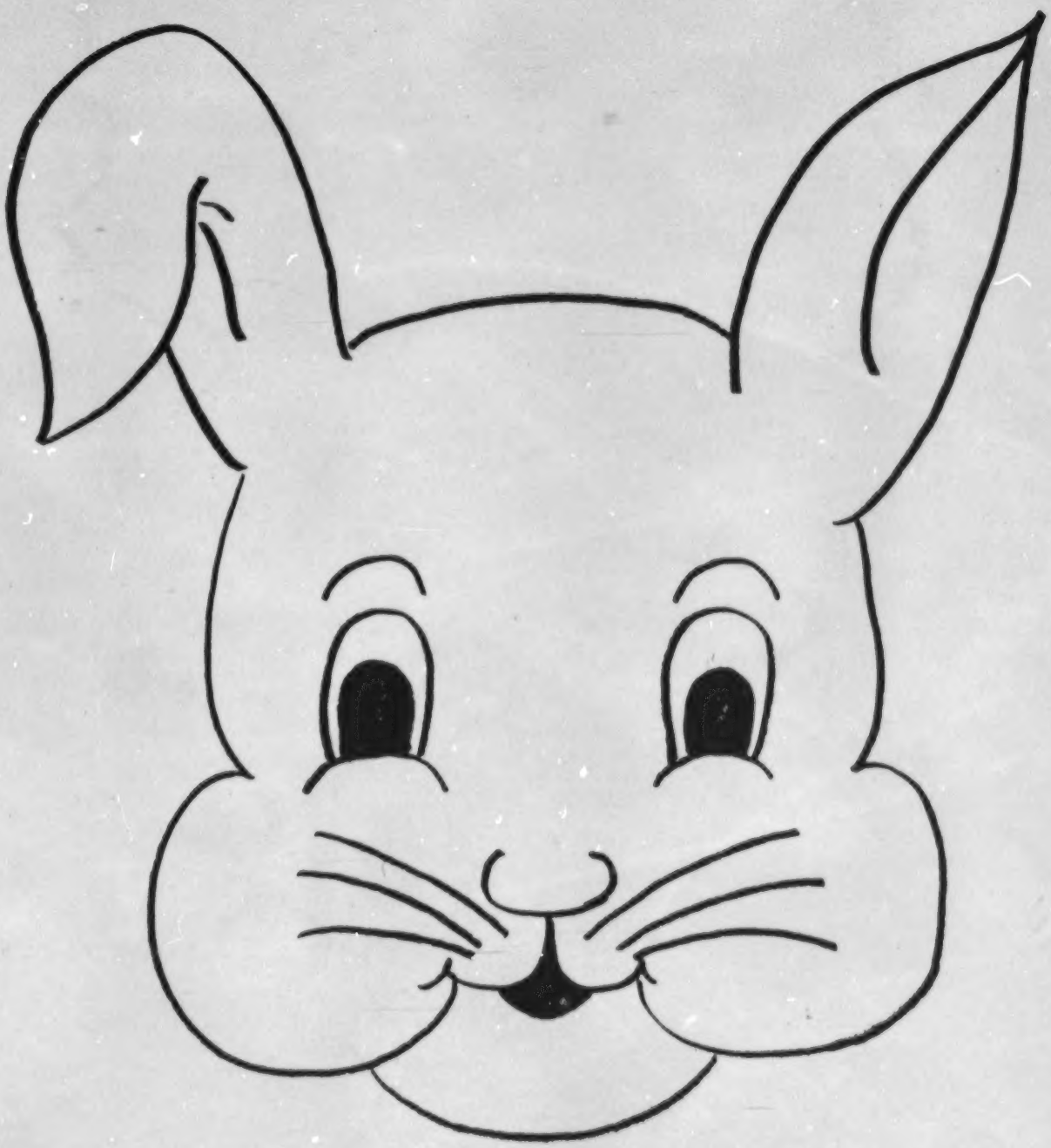


Figure 28B



RUBBER or STYROFOAM BALL

PUPPETS

Fig. 26B

Fig. 26A

Styrofoam ball may be used as shown in Figure 26 A for a large head or three small heads on fingers. In other words, they may be used for the heads of both hand puppets and/or finger puppets.

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